2d Edition.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5870. *Wednesday, Oct.* 14, 1840. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

HAY-MARKET THEATRE.

The Man of the World, and *The Road to Ruin,* drew another very good house here last evening.

COVENT GARDEN THEATRE.

THE scene painter and costumist was brought into requisition yesterday evening to aid in the restoration of one of the best productions of Beaumont and Fletcher—the long dormant *Spanish Curate,* of those admirable writers. It is many years since this Play has been performed in its original state, and on the present occasion various alterations and curtailments have been necessary to render it fit for representation in this age of refinement. The pruning and clipping of the Play has been entrusted to Mr. Planché, and he has succeeded admirably. The original version of the "plot," is as follows: Don Henrique and Violante having no child, Don Jamie, his brother, is his heir. Henrique and Jamie are on bad terms. Violante, from hatred to the latter, at first promises to acquiesce in any plan that may disappoint his hopes. Don Henrique in open Court acknowledges Ascanio as his son. Violante is so enraged at this, that she proposes to Don Jamie to have Don Henrique and Ascanio murdered. Don Jamie saves his brother's life, and exposes Violante. In the comic plot, Leandro having heard much of the beauty of Aramanta, the wife of a lawyer, called Bartolus, is very desirous to see her. He bribes Lopez, the Spanish Curate, to introduce him to Bartolus as a young man who wishes to study the law; Bartolus, for the sake of 500 ducats, receives him as his pupil; Leandro gradually become acquainted with Aramanta, and discovers himself to her; Lopez joins Leandro's friends in a scheme for getting Bartolus from home; Diego, the sexton, pretends to be dying; Lopez brings Bartolus to Diego to make his will, assuring him he is rich. This produces a very good scene; at the close of it, Bartolus perceives that he has been gulled. He dissembles his resentment, and invites the gentlemen, with Lopez and Diego to breakfast. He is going to take a severe revenge upon them, but Don Jamie interposes, and he is forced to submit, Leandro succeeding in his design on Aramanta.

The alterations so necessary to the above story have been well made, and the audience were loud in their applause. The male characters were very well played by Cooper, as *Don Henrique,* Anderson, as *Don Juan,* (the *Don Jamie* of the original Play,) W. Farren, as the Curate, Charles Mathews as *Leandro,* Keeley, as *Diego,* the Sexton, Miss Cooper, as *Ascanio,* and Bartley, as

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Bartolus. The female portion of the *dramatis personæ* was also charmingly represented. Madame Vestris, as *Aramanta*, by her beauty and archness, went far to crown the piece with success, and she introduced a song from another of Beaumont and Fletcher's Comedies, entitled "Welcome sweet Liberty," which was heartily applauded. Mrs. Brougham played the revengeful dame, *Violante*, and Mrs. W. West, who made her first appearance as *Jacintha*, was warmly received. We shall take another opportunity to notice the acting more minutely. *Two in the Morning* followed, and *The Greek Boy* concluded.—The house was crowded in every part.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Ma. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town :—

Monday, stroll'd to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker-st., Portman Sq.—Just added to their unrivalled collection, the full length figure of the lunatic Oxford; also splendid figures of Her Majesty the Queen, Prince Albert in his military costume, the group of John Knox, reproving Mary Queen of Scots, consisting of Mary, Elizabeth, Henry VIII, Luther, Calvin, and Knox, in magnificent costumes.

On Tuesday, visit the Diorama, Regent's Park, to see the new and splendid view, *The Shrine of the Nativity at Bethlehem*, painted by M. Renoux, from a sketch made on the spot by David Roberts, Esq., A R.A. and the view of *The Coronation of Queen Victoria* in Westminster Abbey, by M. Bouton. This delightful Exhibition is open every day from ten till half-past four.

Wednesday, pay a visit to the Somerset Gallery, 151, Strand, next door to Somerset House, to see a most wonderful exhibition, *The Industrious Fleas*. They dance, ride, drive a four-in-hand, fight, and in fact do everything in first rate style, exciting the admiration of all present. Afterwards visited the Royal Glass Working Exhibition, paid only sixpence, and received an article in return.

In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden,—quite delighted with the excellence of the singing, commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

Thursday, pop into theGallery of the Society of British Artists, Suffolk Street, Pall Mall, East, to view Mr. G. Peck's Novel and Magnificent Model of Hobart Town, the Capital of Van Dieman's Land. It is constructed upon a scale of 20 feet to an inch, and includes every building in this romantic and interesting town. Also in this Exhibition will be seen TwoMovingPanoramas, consisting of Sydney the capital of New South Wales, and Scenery in the Environs of Hobart Town.

Afterwards pop into the Cosmorama Rooms, 209, Regent Street, to view the new and beautiful viws now exhibting here; they are of the most interesting description, and deserve the patronage they receive.

"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigars, billiards, good beds, and an enticing bill of fare.

Friday, drop into *The Florentine Anatomical Museum*, Margaret Street, Regent Street, to admire the splendid Anatomical Figures of Venus and Adonis, modelled from nature, and as large as life.

There is scarcely an inhabitant of this metropolis who has not heard of "Grimstone's Eye Snuff," and therefore as far as attempting to add to its popularity, it would only be like "gilding refined gold," but I must mention, that since I have called at 39, Broad Street, Bloomsbury, and purchased a 1s. 3d. and 2s, 4d. canister of this herbacious and truly delightful Snuff, it has cured my dimness of sight and head-ache, although all the faculty had failed to effect a cure.

On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's, &c.—PAUL PRY.

Theatre Royal, English Opera.

THIS EVENING, THE ORIGINAL

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PART I.

Overture .... Freischutz .... Weber
Quadrille .. La Juive .. Jullien
Waltz .. Sonnambula ... Strauss
Overture .... Le Siege de Corynthe .. Rossini

Solo—Violoncello—Mr HATTON.

Quadrille, ... L'Ambassadrice .... Musard
Waltz .. Die Flotten .... Lanner

PART II.

GRAND SELECTION

From Rossini's Opera of Guillaume Tell, with Solos for Bassoon, Clarionet and Cornets a Pistons, by Messrs. Baumann, Lazarus & Laurent, jun. Negri
Waltz .. Londoner Saison .. Strauss
Grand Duo, from the Opera of Semiramide, Ebben a te Ferisci, performed by Messrs. Laurent, jun. and Handley.
Overture .. Zanetta .. Auber
Quadrille .. Le Gothique .. Musard
Galop .. Malapou and Amazouen .. Lanner

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Theatre Royal, Drury Lane.

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PROGRAMME.

PART I.

Overture .. La Gazza Ladra .. Rossini
Victoria, Quadrille, ... Musard
(Dedicated to Her Majesty, the Queen of England.)
Overture, Le Serment, ... Auber
Polichinel, Quadrille, ... Musard
Overture Le Jeune Henri .... Mehul
Air Varie, Cornets a Piston, **Herr KOENIG,**
(His 3rd Appearance this Season.)
Quatres Heures, Quadrille, with Variations for the Flageolet, by **M. COLLINET,** Musard

PART II.

Overture Guillaume Tell, ... Rossini
Toto Carabo, Quadrille .. Musard
Solo, La Melancholie, Bassoon, **M. WILLENT-BORDOGNI,** .. Willent-Bordogni
(His 3rd Appearance in this Country,)
Le Brasseur de Preston, Quadrille, Musard
FIRST GRAND FANTASIA from MEYERBEER's Opera, Les Huguenots, Oboe Solo, **Mons. BARRET,** ar. by Musard
Valses, Die Nachtwandler, ... Strauss
Camille, Galop, Solo, Trumpet, **Herr MULLER**
(His 3rd Appearance in this Country) Musard

⁂ Messrs. COCKS & Co., Music Sellers in ordinary to her most gracious Majesty, 20 Princes Street, Hanover Square, have been chosen by Messrs. Strauss, Lanner, Labitzky, and Musard, sole publishers of all their new works.

PRICES OF ADMISSION.

To the Promenade 1s. Dress Circle 2s. 6d. Upper Boxes, 1s. 6d.
Doors Open at Half-past Seven o' Clock, to commence at Eight precisely.

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